

AP Studio Art: Drawing, 2-D and 3-D

Course Syllabus

Overview of the Arts Program

There are fourteen different art course elective offerings at the senior high school. The foundation level year offers students the option of taking one of the following courses: Studio in Media; Studio in Art; Design in Drawing & Production; or Design in Home & Fashion. Upon the successful completion of one of those courses, students may enroll in Graphic Design, Advanced Studio in Media, Drawing & Painting, Ceramics, Jewelry or Crafts. Third year art majors have the opportunity to take Advanced Studio or Portfolio Preparation. Senior Art student who have taken introductory level courses plus at least two other courses offered, and have been recommended by an art instructor, may enroll in AP Studio in Drawing, 2-D Design or 3-D Design depending on their previous course work and area of interest.

Block scheduling is used in our high school. Classes meet every other day for an 80-minute period. In addition to the eighty-minute classes, the students have 40 minutes in the middle of the day when they can elect to go where they choose for academic assistance or work time. Art majors are usually found in the open studios during this time. There are four full time teachers in the visual arts department. One teacher is a media specialist focusing on creating visual imagery and design concepts using the computer. One teacher focuses primarily on creating 3-D imagery. The two other teachers teach traditional 2-D media and concepts.

Course Description

The AP Studio Art course is a full year course designed for students who have taken several previous art courses at the high school level. The course is open to 12th grade students who are seriously interested in creating art which is not only technically accurate, but illustrates the development of the student's own conceptual "voice." Students participating in the course are not required to sit for a written exam; instead, at the end of the course, students are **required** to submit portfolios for evaluation by the College Board. In accordance with the AP College Board, this is a cooperative endeavor that helps high school students' complete college-level courses and permits colleges to evaluate, acknowledge, and encourage that accomplishment through the granting of appropriate credit and placement. In building the portfolio, students experience a

variety of concepts, techniques and approaches designed to help demonstrate their abilities, as well as their versatility with techniques, problem solving and idea development. The focus of the year will be placed on art production and art criticism with the intent to become a stronger artist. Due to scheduling issues, the AP Studio Art Class might consist of students from any of the three portfolio areas. The course offers the specific instructional elements for Drawing, 2-D Design and 3-D Design portfolios. Logistically, combining the different visual concepts is challenging for the teacher. However, the variety of approaches to teaching similar visual concepts lends itself to developing students who understand visual concepts in a broader, deeper way. The drawing students are able to fully understand the concept of space by witnessing and working along side sculpture students actually *creating* 3-D space. Whenever instructionally and conceptually appropriate, the students working on any of the portfolios areas participate in critiques, discussions and instruction together.

Goals of AP Studio Art

All

1. Student will create a portfolio to be submitted to the College Board for grading at the end of the year. All students participating in the course must submit their completed portfolios to the College Board.

AP Studio Art Portfolio will address these three major concerns:

- a. Quality
 - b. Concentration
 - c. Breadth
2. Student will learn to develop mastery in concept, composition and technical execution.
3. Student will develop a body of work investigating a strong underlying visual idea that grows out of a plan of action or investigation (concentration)
4. Student will learn a variety of conceptual and technical approaches in the creation of art that will demonstrate a range of versatility and ability.
5. Student will learn that art is an ongoing process that involves informed and critical decision-making.
6. Student will participate in group and individual critique, Socratic debate, and instructional conversations with the teacher, enabling him/her to learn, analyze, and discuss his/her own art works and those of others.

7. Student will learn to understand artistic integrity, as well as what constitutes plagiarism. The student will learn how to develop his/her own work so that it moves beyond duplication.

Drawing Portfolio

Student will expand his/her drawing and 2-D design skills. The student will advance his/her visual communication skills by exploring a variety of design processes and techniques, and compositional and aesthetic concepts.

2-D Design Portfolio

Student will expand his/her 2-D design skills. The student will advance his/her visual communication skills by exploring a variety of design processes and techniques, and compositional and aesthetic concepts.

3-D Design Portfolio

Student will expand his/her 3-D design skills. The student will advance his/her visual communication skills by exploring a variety of design processes and techniques, and compositional and aesthetic concepts.

Course Expectations

All

Attendance

Good Attendance is essential to success in this course.

1. AP Studio is a performance-based class, and interaction with peers and the instructor cannot be duplicated outside of class.
2. The teacher, through presentations, explanations, demonstrations, and planned Socratic debate, delivers most information. When the student is absent, this information is lost and cannot be regained easily because there is NO textbook.
3. Some class assignments require direct observation of still life under controlled lighting conditions that exist in the classroom. Such assignments cannot be done satisfactorily from imagination at home.
4. The completion of some class assignments requires specific tools, equipment and materials that are unable to be moved out of the art room.
5. Tardiness – the third tardy to class will result in the assignment of an office detention. A detention will be assigned for every tardy thereafter. This is a school policy.

Open Studio

The Art Studio will be open for AP students evening per week starting in the beginning of October running through May. This is an opportunity for students to work independently on course work for three consecutive hours. The teacher will be available for conferencing and referral purposes during this time. There will be no new course information or curricular material given. Attendance is strongly encouraged but not mandatory.

Academic Purpose of Open Studio

- a. To simulate an authentic “college studio” experience by giving students extended time to work through visual problems
- b. To understand that in order to complete the requirements of any of the 3 various AP Portfolios, one must work outside of class time.
- c. To give the student additional opportunity to dialogue and converse with the instructor and peers about the creation of his/her own artwork.

Participation

1. The student is expected to participate in class discussions and critiques.
2. The student is expected to use class time effectively and efficiently.
3. The student is expected to complete required artwork on time. Failure to do so will negatively impact the student’s grade.
4. In order to complete the demanding AP Studio course requirements, the student should expect to work extensively outside of class time

Drawing Portfolio

The student will produce a minimum of 24 works that satisfy the requirements of the Quality, Concentration, and Breadth sections of the AP Studio Art Drawing Portfolio.

2-D Design Portfolio

The student will produce a minimum of 24 works that satisfy the requirements of the Quality, Concentration, and Breadth sections of the AP Studio Art 2-D Design Portfolio.

3-D Design Portfolio

The student will produce a minimum of 18 to 20 works that satisfy the requirements of the Quality, Concentration, and Breadth sections of the AP Studio Art 3-D Design Portfolio.

Exhibitions and Competitions

AP Studio Art students may be eligible for certain public or juried exhibitions and contests.

Information on these will be posted and discussed in the classroom. Some exhibitions will be by invitation of the instructor, to adhere to entry requirements and restrictions on numbers of entries.

Grading

All

A student's quarterly grade will consist of the following 3

- a. Participation (15%)
- b. Project Grades (80%)
- c. Other – quizzes, written commentary, etc. (5%)

All projects will be assessed based on either or both of the following guidelines.

Holistic Art Scoring Guidelines	
6 - Excellent	<p>Work at this level</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Is consistently of high quality <input checked="" type="checkbox"/> Shows obvious evidence of thinking <input checked="" type="checkbox"/> Demonstrates verve <input checked="" type="checkbox"/> Addresses fairly complex visual and/or conceptual ideas <input checked="" type="checkbox"/> Uses materials well, technique is excellent <input checked="" type="checkbox"/> Shows evidence of experimentation and/or risk taking <input checked="" type="checkbox"/> Shows strong evidence of informed decision making
5 - Strong	<p>Work at this level</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Is generally strong, although there may be some inconsistencies <input checked="" type="checkbox"/> Shows evidence of thinking in that it is about something <input checked="" type="checkbox"/> Is fairly confident <input checked="" type="checkbox"/> Has a grasp of the elements and principles of design <input checked="" type="checkbox"/> Shows a strong sense of the student's individual transformation of images
4 - Good	<p>Work at this level</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Has some sense of direction but may not be fully resolved <input checked="" type="checkbox"/> Exhibits some degree of success <input checked="" type="checkbox"/> Shows that some manipulation of ideas is evident <input checked="" type="checkbox"/> Shows a good understanding of the elements and principles of design <input checked="" type="checkbox"/> Demonstrates that some technical aspects are handled well but sometimes do not match the idea <input checked="" type="checkbox"/> Indicates that, if other source materials are used, the student's voice can still be discerned

3 - Moderate	Work at this level <ul style="list-style-type: none"> <input type="checkbox"/> May show a sense of real effort but problems are not successfully resolved <input type="checkbox"/> May be more accomplished technically than it is conceptually <input type="checkbox"/> Demonstrates that an awareness of the elements and principles of design is emerging <input type="checkbox"/> Is erratic in technique, with little or no sense of challenge <input type="checkbox"/> Shows some ambition while achieving only moderate success <input type="checkbox"/> Indicates that, if other source materials are used, the student's voice is minimal
2 - Weak	Work at this level <ul style="list-style-type: none"> <input type="checkbox"/> Is technically weak or awkward <input type="checkbox"/> Is simplistic in addressing solutions to problems <input type="checkbox"/> Shows no clear intent <input type="checkbox"/> Is limited in artistic decision making <input type="checkbox"/> Indicates that, if other source materials are used, the student's voice is not discernable
1 - Poor	Work at this level <ul style="list-style-type: none"> <input type="checkbox"/> Shows little, if any, evidence of thinking/artistic decision making <input type="checkbox"/> Is poor in technique <input type="checkbox"/> Is trite in addressing solutions to problems <input type="checkbox"/> Has poor composition <input type="checkbox"/> Shows that work is obviously copied from photographic sources or from the work of others

Combined Art Scoring Guidelines

Ideas (content): Shows insight, knowledge, complexity, and/or experience

Composition (Structure): Sequencing, transitions, purposeful construction, balanced order

Fluidity (rhythm): Movement, rhythm, variety, pattern

Image Choice (verve): Images convey depth, liveliness, transformation and exploration of ideas

Trace (thumbprint): Visual "voice," individual, original, genuine, "flavor"

Conventions (mechanics): Choice of materials, presentation, craft, quality of end product, final presentation

	Ideas	Compositi on	Fluidity	Image Choice	Trace	Conventio ns
6 - Excellent						
5 - Strong						
4 - Good						

3 - Moderate						
2 - Weak						
1 - Poor						
Subtotals						
Total Points:						
Comments						

Copyright

During ongoing activities throughout the course, students are made aware of the need to create original work from direct observation, fantasy, the imagination, and photographs they have taken. They are not allowed to work from published photographs or other works created by others, found in books, and/or on the Internet. Artistic integrity is essential in creating their works. College foundation drawing and design courses are based on drawing and working from direct observation and the personal life of the student. Some students may come into the program with the idea that there is nothing wrong with drawing from photographs or works created by others, and many of them are quite accomplished at it. Nonetheless, it is a practice that we do not allow in any class and strongly discourage out of class. Students may work from their own photographs, yet they are made aware that the resultant image might have a distinctly flat and stiff look about it. Copyright issues are discussed with the students throughout the course – they are made aware with the legal issues involved with working from someone’s published work. If a student uses the work of someone else, which is discouraged, the student knows that the work must be significantly altered and only be a small component of his or her individual creation. Again, in these instances the students thoroughly understand that the image must become part of their larger individual expression, and move beyond duplication.

Deadlines and Assignment Due Dates

In order to facilitate a student’s success in this course, each assignment will have a specific, mandatory due date. This is an absolute. There is much work to accomplish this year. It is essential we keep moving. For every day the work is late (calendar day - NOT class day) there will be a 5-point deduction from the final project grade.

The Redo Policy

Anytime during the 10-week marking period that a student earns a grade they are uncomfortable or dissatisfied with, the student can edit, revise and/or redo the piece and turn it in to be reassessed.

The Get out of Jail Free Card

Once per grading quarter, a student will be able to turn an assignment in beyond the deadlines—no questions asked. However, the work must be completed by the end of the marking period.

Instructional Materials and Resources

1. A wide range of art equipment and supplies are used to provide experiences in the various art concepts and processes; the instructor provides all consumable supplies and materials.
2. Our high school is located in the same town as a university that offers an extensive range of art course offerings. The school district has a relationship with the university that permits a sophomore student who carries a GPA of B or better, to take college courses at the university for credit (at no cost to the student.) The art department strongly encourages the advanced art students to take advantage of this opportunity.
3. Local artists, professors, cultural institutions and galleries provide enrichment to the program.
4. Yearly, several nationally recognized art colleges come to our school to present to our AP students, as well as to review student art portfolios.
5. Audio-visual materials are used regularly and include slides, prints, and videos.

6. The AP Studio Art Poster

7. List of Books and Videos:

A Century of Design, Design Pioneers of the 20th Century, Penny Sparke & Mitchell Beazley

A History of American Art, Daniel M. Mendelowitz

A World of Art (fourth edition,) Henry M. Sayre

African Masterworks in the Detroit Institute of Arts, Michael Kan, Roy Sieber, David W.

Penney, Mary Nooter Roberts, & Helen M. Shannon

The Artist's Complete Guide to Facial Expression, Gary Faigin

The Big Book of Watercolor, Jose M. Parramon

The Book of A Hundred Hands, George B. Bridgman

Ceramics and Print (second edition,) Paul Scott

Color: A Course in Mastering the Art of Mixing Colors, Betty Edwards

Color: A Workshop Approach, David Hornung

Creative Drawing, Howard J. Smagula

Design Principles and Problems, Paul Zelanski, Mary Pat Fisher

Drawing, A Contemporary Approach (fourth edition,) Claudia Betti & Teel Sale
Drawing from Observation, An Introduction to Perceptual Drawing, Brian Curtis
Drawing on the Right Side of the Brain, Betty Edwards
Drawing The Head & Figure, Jack Hamm
Drawing the Human Form Methods Sources Concepts, A Guide to Drawing from Life, William Berry

Engaging the Adolescent Mind through Visual Problem Solving, Ken Vieth
From Ordinary to Extraordinary, Art & Design Problem Solving, Ken Vieth
Modeling and Sculpting the Human Figure, Edourd Lanteri
The Natural Way to Draw, Kimon Nicolaides

Painting as a Language Material: Technique, Form, Content, Jean Robertson, Craig McDaniel
Teacher's Guide to Advanced Placement Courses in Studio Art
Techniques of the World's Great Masters of Pottery and Ceramics, Hugo Morley-Fletcher
Shaping Space (second edition,) Paul Zelanski, Mary Pat Fisher
World Views, Topics in Non-Western Art, Laurie Schneider Adams

Additional Materials

Additional books or items used beyond this list will be at the student's discretion. Each student will create a unique body of work, and will rely upon individual resources as inspiration.

Course Overview and Schedule

<u>Schedule</u>	<u>Drawing Portfolio</u>	<u>2-D Design Portfolio</u>	<u>3-D Design Portfolio</u>
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<p>Summer Assignment</p>	<p>The student is introduced to the course in the form of an introductory letter sent home just prior to the beginning of summer break. The letter outlines the summer assignment;</p> <ol style="list-style-type: none"> 1. Get a sketchbook or notebook – the book could be one he/she is currently using. The sketchbook is a resource for the student so the style should be one that he/she is comfortable with. 2. Gather, collect and draw images of at least 30 things the student is drawn to <u>VISUALLY</u>. Copies of historical, artistic imagery, personal photographs, images from publications, fabric swatches, wallpaper samples, computer imagery, etc. are all acceptable, There are no copyright restrictions here – anything goes! <p>The student is required to bring the sketchbook and gathered imagery to the first day of class.</p>		
<p>Week 1</p>	<ul style="list-style-type: none"> •Review Summer Assignment – discuss Aesthetics and Visual Choices – determine underlying themes. •Assignment #1 Intro – create image inspired by the themes developed from summer assignment. •Course Overview & Expectations •Discuss AP Studio Drawing Portfolio Requirements •Critique Sketches for Assignment #1 	<ul style="list-style-type: none"> •Review Summer Assignment – discuss Aesthetics and Visual Choices – determine underlying themes. •Assignment #1 Intro – create image inspired by the themes developed from summer assignment. •Course Overview & Expectations •Discuss AP Studio 2-D Design Portfolio Requirements •Critique Sketches for Assignment #1 	<ul style="list-style-type: none"> •Review Summer Assignment – discuss Aesthetics and Visual Choices – determine underlying themes. •Assignment #1 Intro – create image inspired by the themes developed from summer assignment. •Course Overview & Expectations •Discuss AP Studio 3-D Design Portfolio Requirements •Critique Sketches for Assignment #1
<p>Week 2</p>	<ul style="list-style-type: none"> •Quiz on AP Studio Drawing Portfolio Requirements •View slides AP example portfolios •Assignment #1 in progress 	<ul style="list-style-type: none"> •Quiz on AP 2-D Design Portfolio Requirements •View slides AP example portfolios •Assignment #1 in progress 	<ul style="list-style-type: none"> •Quiz on AP 3-D Design Portfolio Requirements •View slides AP example portfolios •Assignment #1 in progress

<p>Week 3</p>	<ul style="list-style-type: none"> •Critique Assignment #1 – Compare & Contrast the various approaches from each of the 3 portfolio disciplines •Intro Grading Criteria and AP Rubrics •Digital Camera Demo, downloading & documenting imagery, “I Photo & Photoshop for Dummies” •Intro Assignment #2 – Graphite Pencil or Sharpie Marker Drawing- Under the sink or In a Cupboard or Closet, contour & cross contour line. 	<ul style="list-style-type: none"> •Critique Assignment #1 – Compare & Contrast the various approaches from each of the 3 portfolio disciplines •Intro Grading Criteria and AP Rubrics •Digital Camera Demo, downloading & documenting imagery, “I Photo & Photoshop for Dummies” •Intro Assignment #2 – Descriptive Line Drawing of Under the sink, In a Cupboard or Closet <ul style="list-style-type: none"> a. Draw storage space using a single continuous line that never crosses itself b. Draw the same subject using only parallel vertical lines. 	<ul style="list-style-type: none"> •Critique Assignment #1 – Compare & Contrast the various approaches from each of the 3 portfolio disciplines •Intro Grading Criteria and AP Rubrics •Digital Camera Demo, downloading & documenting imagery, “I Photo & Photoshop for Dummies” •Intro Assignment #2 – Cross Contour Wire Sculpture-experiment with the use of line to define form: Use wire to create a cross-contour sculpture.
<p>Week 4</p>	<ul style="list-style-type: none"> •Assignment #2 in Progress •Individual Portfolio Review – discussing previous work that maybe used for the AP Portfolio 	<ul style="list-style-type: none"> •Assignment #2 in Progress •Individual Portfolio Review – discussing previous work that maybe used for the AP Portfolio 	<ul style="list-style-type: none"> •Assignment #2 in Progress •Individual Portfolio Review – discussing previous work that maybe used for the AP Portfolio

<p>Week 5</p>	<ul style="list-style-type: none"> •Group Critique, assignment #2 – analyze line quality and effect •What is it about? Compositional identification activity. Begin discussing artistic choices and visual voices Intro Assignment #3- Acrylic Painting of Still Life – needs to be about something. View still life paintings by Audrey Flack, Janet Fish and What are those 3 still life paintings about? 	<ul style="list-style-type: none"> •Group Critique, assignment #2 – analyze line quality and effect •What is it about? Compositional identification activity. Begin discussing artistic choices and visual voices Intro Assignment #3- Metamorphosis a. In a series of steps, change one shape into another, using any materials you choose. b. In a second series, change one form into another. 	<ul style="list-style-type: none"> •Group Critique, assignment #2 – analyze line quality and effect •What is it about? Compositional identification activity. Begin discussing artistic choices and visual voices Intro Assignment #3- Metamorphosis View examples of representational and non- representational sculpture. Discuss organic vs. inorganic. Start with solid form; soap stone, plaster or clay and carve out form
<p>Week 6</p>	<ul style="list-style-type: none"> •Assignment #3 in progress •Discuss slides & slide fee •Matte cutting demo in preparation for National Portfolio Review Day 	<ul style="list-style-type: none"> •Assignment #3 in progress •Discuss slides & slide fee •Matte cutting demo in preparation for National Portfolio Review Day 	<ul style="list-style-type: none"> •Assignment #3 in progress •Discuss slides & slide fee •Matte cutting demo in preparation for National Portfolio Review Day
<p>Week 7</p>	<ul style="list-style-type: none"> •College Visits / Portfolio Reviews •Intro Assignment #4 – Perspective & View Point a. Arrange a simple still life on a board using actual objects. Place it on the floor. Look Straight down on it from above and draw the shapes you see. b. Raise the board onto a table, look at the objects from a sitting point of view and draw what you see. 	<ul style="list-style-type: none"> •College Visits / Portfolio Reviews •Intro Assignment #4 – Perspective & View Point a. Arrange a simple still life on a board using actual objects. Place it on the floor. Look Straight down on it from above and draw the shapes you see. b. Raise the board onto a table, look at the objects from a sitting point of view and draw what you see. 	<ul style="list-style-type: none"> •College Visits / Portfolio Reviews •Intro Assignment #4 – Confined Space – Using any material or combination of materials make an object that occupies a confined space. (Resource: Louise Nevelson)

Week 8	<ul style="list-style-type: none"> •College Visits / Portfolio Reviews •Assignment #4 in progress 	<ul style="list-style-type: none"> •College Visits / Portfolio Reviews •Assignment #4 in progress 	<ul style="list-style-type: none"> •College Visits / Portfolio Reviews •Assignment #4 in progress
Week 9	<ul style="list-style-type: none"> •Socratic Seminar- Picasso's Portrait of Gertrude Stein •Analyze historical examples of 2-D and 3-D Portraiture •Intro Assignment #5 – Charcoal Self-Portrait from an unusual vantage point •Group critique of sketches for Assignment #5 	<ul style="list-style-type: none"> •Socratic Seminar- Picasso's Portrait of Gertrude Stein •Analyze historical examples of 2-D and 3-D Portraiture •Intro Assignment #5 Digital Anti-Self-Portrait – using a digital photo of yourself and Adobe Photoshop, portray yourself as a stereotype •Group critique of sketches for Assignment #5 	<ul style="list-style-type: none"> •Socratic Seminar- Picasso's Portrait of Gertrude Stein •Analyze historical examples of 2-D and 3-D Portraiture •Intro Assignment #5 Humorous Self-Portrait – inspired by Robert Arneson's self-portraits, create a clay sculpture that exhibits your likeness in a humorous way. •Group critique of sketches for Assignment #5
Week 10	<ul style="list-style-type: none"> •Assignment #5 in progress •View slides of AP Student Concentrations •Concentration Worksheets 	<ul style="list-style-type: none"> •Assignment #5 in progress •View slides of AP Student Concentrations •Concentration Worksheets 	<ul style="list-style-type: none"> •Assignment #5 in progress •View slides of AP Student Concentrations •Concentration Worksheets
Week 11	<ul style="list-style-type: none"> •Group Critique of Assignment #5 •Assignment #6 – Mini-Concentration – series of 3 Self-Portraits •Brain Mapping Activity to expand on portrait ideas, build on an idea, push an idea, exhaust an idea 	<ul style="list-style-type: none"> •Group Critique of Assignment #5 •Assignment #6 – Mini-Concentration – series of 3 Self-Portraits •Brain Mapping Activity to expand on portrait ideas, build on an idea, push an idea, exhaust an idea 	<ul style="list-style-type: none"> •Group Critique of Assignment #5 •Assignment #6 – Mini-Concentration – series of 3 Self-Portraits •Brain Mapping Activity to expand on portrait ideas, builds on an idea, pushes an idea, and exhausts an idea.
Week 12	<ul style="list-style-type: none"> •Assignment #6 in progress •View slides and discuss historical artistic concentrations 	<ul style="list-style-type: none"> •Assignment #6 in progress •View slides and discuss historical artistic concentrations 	<ul style="list-style-type: none"> •Assignment #6 in progress •View slides and discuss historical artistic concentrations

Week 13	<ul style="list-style-type: none"> •Assignment #6 in progress •Field Trip to Modern Art Gallery 	<ul style="list-style-type: none"> •Assignment #6 in progress •Field Trip to Modern Art Gallery 	<ul style="list-style-type: none"> •Assignment #6 in progress •Field trip to Modern Art Gallery
Week 14	<ul style="list-style-type: none"> •Written Self-Evaluation and Description of Self-Portraiture Mini-Concentration •Assignment #7 – Figure Drawing from live model – make a series of drawings utilizing a variety of tools and techniques 	<ul style="list-style-type: none"> •Written Self-Evaluation and Description of Self-Portraiture Mini-Concentration •Assignment #7 – Figure Drawing from live model – make a series of drawings utilizing a variety of tools and techniques 	<ul style="list-style-type: none"> •Written Self-Evaluation and Description of Self-Portraiture Mini-Concentration •Assignment #7 – Form & Function – Using any materials, make a chair. It must support weight without falling over or falling apart and must also be aesthetically interesting.
Week 15	<ul style="list-style-type: none"> •Assignment #7 – Figure Drawing from Live Model Extended Color Study of Figure with Colored Slides Projected on Form •Student Research an artist and Discover, Learn about their Visual Voice and Intent (Student’s can self select artist or instructor will make suggestions based on previous discussions had with student regarding their work) •Prepare for the Scholastic Arts Competition 	<ul style="list-style-type: none"> •Assignment #7 – Figure Drawing from Live Model Extended Color Study of Figure with Colored Slides Projected on Form •Student Research an artist and Discover, Learn about their Visual Voice and Intent (Student’s can self select artist or instructor will make suggestions based on previous discussions had with student regarding their work) •Prepare for the Scholastic Arts Competition 	<ul style="list-style-type: none"> •Assignment #7 in progress •Student Research an artist and Discover, Learn about their Visual Voice and Intent (Student’s can self select artist or instructor will make suggestions based on previous discussions had with student regarding their work) •Prepare for the Scholastic Arts Competition

Week 16	<ul style="list-style-type: none"> •Critique Assignment #7 •Taking Breadth Slides •Begin Creating Work for the Concentration Section based on previously done research, reflection & interest 	<ul style="list-style-type: none"> •Critique Assignment #7 •Taking Breadth Slides •Begin Creating Work for the Concentration Section based on previously done research, reflection & interest 	<ul style="list-style-type: none"> •Critique Assignment #7 •Taking Breadth Slides •Begin Creating Work for the Concentration Section based on previously done research, reflection & interest
Week 17	<ul style="list-style-type: none"> •Taking Breadth Slides •Concentration #1 due at the end of week 	<ul style="list-style-type: none"> •Taking Breadth Slides •Concentration #1 due at the end of week 	<ul style="list-style-type: none"> •Taking Breadth Slides •Concentration #1 due at the end of week
Week 18-19	<ul style="list-style-type: none"> •Evaluate Breadth Slides as a whole, critique using AP Rubric •Discuss Strength and weakness of Breadth Section and make plans to edit and revise on an individual student basis 	<ul style="list-style-type: none"> •Evaluate Breadth Slides as a whole, critique using AP Rubric •Discuss Strength and weakness of Breadth Section and make plans to edit and revise on an individual student basis 	<ul style="list-style-type: none"> •Evaluate Breadth Slides as a whole, critique using AP Rubric •Discuss Strength and weakness of Breadth Section and make plans to edit and revise on an individual student basis
Week 20-24	<ul style="list-style-type: none"> •Concentration & Critique 	<ul style="list-style-type: none"> •Concentration & Critique 	<ul style="list-style-type: none"> •Concentration & Critique
Week 25	<ul style="list-style-type: none"> •Ten minute presentation of Concentration Work to the Class - Present Direction Concentration is currently taking •Concentration 	<ul style="list-style-type: none"> •Ten minute presentation of Concentration Work to the Class - Present Direction Concentration is currently taking •Concentration 	<ul style="list-style-type: none"> •Ten minute presentation of Concentration Work to the Class - Present Direction Concentration is currently taking •Concentration
Week 26-30	<ul style="list-style-type: none"> •Concentration & Critique 	<ul style="list-style-type: none"> •Concentration & Critique 	<ul style="list-style-type: none"> •Concentration & Critique
Week 31	<ul style="list-style-type: none"> •Taking Slides •Wrap up final touches on Concentration Pieces 	<ul style="list-style-type: none"> •Taking Slides •Wrap up final touches on Concentration Pieces 	<ul style="list-style-type: none"> •Taking Slides •Wrap up final touches on Concentration Pieces
Week 32	<ul style="list-style-type: none"> •Taking Slides •Selecting Quality Work •Demonstration Mounting and Matting of Quality Pieces 	<ul style="list-style-type: none"> •Taking Slides •Selecting Quality Work •Demonstration Mounting and Matting of Quality Pieces 	<ul style="list-style-type: none"> •Taking Slides •Selecting Quality Work

Week 33	<ul style="list-style-type: none"> •Matting Work •Preparing Slides •Preparing Concentration Statement 	<ul style="list-style-type: none"> •Matting Work •Preparing Slides •Preparing Concentration Statement 	<ul style="list-style-type: none"> •Matting Work •Preparing Slides •Preparing Concentration Statement
Week 34	<ul style="list-style-type: none"> •Finished Work Due •Final Portfolio Review and Evaluation 	<ul style="list-style-type: none"> •Finished Work Due •Final Portfolio Review and Evaluation 	<ul style="list-style-type: none"> •Finished Work Due •Final Portfolio Review and Evaluation
Week 35-40	<ul style="list-style-type: none"> •Year End Assignment •Prepare images for slide show presentation at year end art exhibit. 	<ul style="list-style-type: none"> •Year End Assignment •Prepare images for slide show presentation at year end art exhibit. 	<ul style="list-style-type: none"> •Year End Assignment •Prepare images for slide show presentation at year end art exhibit.

Assignments and Schedule

The above is an example of our typical Course Overview for the AP Studio Courses. The timeline will vary somewhat to accommodate the change(s) in calendar. Teacher will modify instructions to meet student interest and educational need.